

PROFESSIONAL PROJECT REPORT
ON
THE PHOTOGRAPHY MAGAZINE
“THE BRITISH JOURNAL OF PHOTOGRAPHY”

SUBMITTED
IN FULFILLMENT OF THE REQUIREMENTS FOR THE DEGREE OF
BACHELOR OF JOURNALISM AND
MASS COMMUNICATION
OF
AMITY UNIVERSITY MUMBAI

SUBMITTED BY
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2021 – 2024

UNDER THE GUIDANCE OF
PROFESSOR MILIND SHIRSAT



AMITY SCHOOL OF COMMUNICATION
AMITY UNIVERSITY MUMBAI

DECLARATION

I **“SREEJITH M.R”** declare that I have completed the professional project titled **“THE PHOTOGRAPHY MAGAZINE “THE BRITISH JOURNAL OF PHOTOGRAPHY”** which is submitted in fulfillment of the requirements for the degree of Bachelor of Journalism and Mass Communication of Amity University, Mumbai during 2021 – 2024.

The information presented in this project is original work.

Signature

SREEJITH M.R

BJMC2108

A70379821004

ACKNOWLEDGEMENT

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Firstly, I would like to thank Mr. Milind Shirsat, my supervisor, for his guidance, encouragement, and support throughout the course of this project. His expertise and feedback were invaluable in shaping my ideas and helping me to refine my work.

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Once again, I extend my heartfelt gratitude to all these individuals who have played a significant role throughout the making of this project.

Sincerely

Sreejith MR

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INTRODUCTION

OVERVIEW OF THE COMPANY

British Journal of Photography

Established 1854

Type

Photography Magazine (Monthly Frequency)

Headquarters

London

Publisher

1854 Media

Slogan

Capturing Moments, Shaping History

Founder

Charles Corey (First Editor in chief 1854–55)

Founded

Liverpool, United Kingdom as the Liverpool Photographic Journal

ABOUT THE ORGANIZATION

The British Journal of Photography (BJP), established in 1854, is a cornerstone in the world of photographic arts, serving as a witness and contributor to the evolution of photography. This detailed exploration will delve into its origins, historical transitions, editorial leadership, and its profound impact on the field of photography.

ORIGINS AND EARLY YEARS

The BJP began its journey as the Liverpool Photographic Journal in 1854, with its first issue appearing on January 14, making it the second oldest photographic periodical in the United Kingdom after the Photographic Journal. It was a time when photography was still in its infancy, and the journal served as a platform for sharing technical knowledge and advancements in the field.

GEOGRAPHIC AND PUBLISHING SHIFTS

In 1857, the journal was renamed the Liverpool and Manchester Photographic Journal, reflecting its growing influence in the region. By 1860, it had adopted its current name, the British Journal of Photography, signifying its national significance. The publication moved to London in 1864, and over the years, it has shifted locations within the city to accommodate its growth and evolution.

WEEKLY TO MONTHLY AND DIGITAL EXPANSION

Originally a monthly publication, the BJP transitioned to a bi-weekly and then a weekly periodical by 1864. It remained weekly until March 2010, after which it reverted to a monthly publication schedule. Embracing the digital age, the BJP

expanded its presence to online and mobile formats, making it accessible to a global audience.

OWNERSHIP AND EDITORIAL LEADERSHIP

The BJP has seen several changes in ownership and editorial leadership throughout its history. In 2013, Incisive Media sold the BJP to its publishing director, leading to the formation of Apptitude Media, later rebranded as 1854 Media in 2017. In 2022, Marc Hartog stepped down, and Mick Moore, the magazine's Creative Director, became the CEO.

The journal has been shaped by various editors-in-chief, each bringing their unique vision to the publication. Notable editors include Charles Corey, Frank Howard, G. R. Berry, William Crookes, George Shadbolt, J. Traill Taylor, W. B. Bolton, James Traill Taylor, Thomas Bedding, Arthur James Dalladay, Geoffrey Crawley, Chris Dickie, Reuel Golden, John Tarrant, Simon Bainbridge, and the current editor, Izabela Radwanska Zhang.

IMPACT ON PHOTOGRAPHY

The BJP has played a pivotal role in documenting the evolution of photography. It began as a trade journal, covering industry news and technological developments for a growing audience of practitioners. Early editions included minutes detailing the experiments and discoveries of photography societies around the country, alongside articles on new equipment and processes.

As photography gained recognition as an art form, the BJP began featuring photographers who were experimenting with the medium's potentialities. It has showcased the work of many of today's most respected practitioners, often at the very start of their careers. The BJP has also been influential in highlighting

important technological advancements and landmark exhibitions. It has provided a platform for rare interviews and covered the stories of some of photography's greatest practitioners, offering an insight into the changing face of an art form and technology that is continually evolving.

By its extensive archives, the BJP offers a unique historical perspective on the development of photography, making it an invaluable resource for researchers, historians, and enthusiasts alike. Its commitment to excellence and innovation continues to make it a leading voice in the global photography community.

The British Journal of Photography stands as a historic and influential publication that has significantly contributed to the development and understanding of photography. With a legacy spanning over a century and a half, the BJP remains a vital source of inspiration, information, and discourse for photographers and enthusiasts around the world. Its dedication to documenting the medium's evolution, from its technological roots to its artistic expressions, ensures that the BJP will continue to be an essential reference in the field of photography for years to come. The journal's ability to adapt and thrive in the digital era further cements its status as a publication that not only respects its rich history but also looks forward to the future of photography.

EDITORIAL AND STRUCTURAL OVERVIEW

The British Journal of Photography (BJP), with its rich heritage dating back to 1854, has a distinctive editorial and structural framework that has allowed it to maintain its status as a leading publication in the field of photography.

EDITORIAL DIRECTION

The BJP is known for its focus on innovation and invention within photography, emphasizing the creative processes and concepts that lead to impactful images. The editorial direction is guided by a small team that operates out of London, one of the world's prominent capitals of photography. This team curates' content that is globally focused but presented through a uniquely British lens, ensuring a diverse yet coherent narrative across its issues.

STRUCTURAL COMPOSITION

Features: In-depth articles on contemporary issues, technological advancements, and significant figures in photography.

Projects: Showcases of photographic projects and series from around the world.

Agenda: Information on upcoming exhibitions, festivals, and events in the photography community.

Bookshelf: Reviews and highlights of new and notable photobooks.

Opinion Pieces: Discussions and perspectives on various topics related to photography.

Interviews: Conversations with established and emerging photographers, providing insights into their work and creative processes.

DESIGN AND LAYOUT

The BJP employs a design that is both modern and reader-friendly, with a layout that facilitates easy navigation through its rich content. The magazine's aesthetic is clean and minimalistic, allowing the photographs to take centre stage. The chief designer and creative director play pivotal roles in maintaining the visual integrity and appeal of the publication.

DIGITAL AND PRINT FORMATS

While the BJP has embraced the digital era with its online and mobile formats, it continues to value the tactile experience of print. The magazine is available in both formats, ensuring it reaches a broad spectrum of readers who appreciate photography in different mediums.

FREQUENCY OF PUBLICATION

The BJP is published quarterly, allowing for a curated selection of content that is both timely and timeless. This frequency ensures that each issue is a thoughtful compilation of the most relevant and compelling photography-related content.

EDITORIAL TEAM

The editorial team is led by an editorial director and supported by a deputy editor, along with a team of contributors and specialists in the field of photography. Their collective expertise shapes the magazine's voice and ensures the highest quality of content.

SWOT ANALYSIS OF THE ORGANIZATION

Strengths

Historical Legacy: With its establishment in 1854, the BJP has a long-standing reputation and authority in the field of photography.

Editorial Excellence: A history of strong editorial leadership has positioned the BJP as a leading voice in photography journalism.

Innovative Awards: Initiatives like Female in Focus and the International Photography Award promote diversity and excellence.

Digital Presence: The transition to digital formats has expanded its reach and modernized its accessibility.

Weaknesses

Market Competition: The rise of numerous online photography platforms and magazines may challenge the BJP's readership.

Reliance on Industry Trends: As a niche publication, shifts in the photography industry could significantly impact its relevance and profitability.

Cost of Print: Maintaining a print edition in an increasingly digital world can be costly and may limit its audience.

Opportunities

Technological Advancements: Embracing new technologies in photography and publishing could open up new content avenues and distribution channels.

Global Expansion: There's potential for further international growth, reaching out to emerging markets and photography communities.

Educational Partnerships: Collaborating with educational institutions could establish the BJP as a key educational resource.

Threats

Economic Downturns: Economic challenges could lead to reduced advertising revenue and a decrease in discretionary spending on subscriptions.

Changing Media Consumption: The shift towards free, online content poses a threat to traditional revenue models.

Technological Disruption: Rapid advancements in technology could render some of the BJP's content or delivery methods obsolete.

This SWOT analysis highlights the BJP's prestigious position in the photography world while also acknowledging the challenges it faces in a dynamic and competitive market. The journal's ability to adapt and innovate will be crucial in maintaining its status as a leading photography publication.

**PROFESSIONAL
PROJECT REPORT**

‘PHOTOGRAPHY MAGAZINE- BRITISH JOURNAL OF PHOTOGRAPHY’

This project aims to understand and interpret the marketing and advertising activities and presence of fashion and fashion trends present around the world. Through the research conducted, the project aims to understand marketing trends, comparing with various marketing success parameters and drawing suggestions for hypothetical new fashion trends trying to break it into the scene, based on the success of current popular franchises.

The project will study the following aspects-

- The British Journal of Photography and its significance in the photography industry.
- British Journal of Photography's influence on trends, photographers, and the cultural landscape.
- The magazine's early contributors and their influence on shaping its identity.
- The British Journal of Photography and its early controversies.
- Awards and honors by The British Journal of Photography.
- Iconic British Journal of Photography Covers & Photographs.

THE BRITISH JOURNAL OF PHOTOGRAPHY AND ITS SIGNIFICANCE IN THE PHOTOGRAPHY INDUSTRY

The British Journal of Photography (BJP) is not only the world's oldest photographic magazine but also a beacon of excellence and innovation in the photography industry. Established in 1854, the BJP has been a pivotal platform for the dissemination of photographic knowledge, the celebration of artistic expression, and the advancement of photographic technology.

Founding and Evolution

The BJP was founded in Liverpool as the Liverpool Photographic Journal. It has undergone several name changes and relocations, reflecting its adaptability and growth alongside the photographic industry. The journal's journey from a monthly to a weekly and back to a monthly publication mirrors the changing pace and demands of its readership over time.

Educational Impact

From its inception, the BJP served as an educational cornerstone for photographers. It provided detailed articles on new equipment and processes and reported on the experiments and discoveries of photography societies. This educational role has expanded to include in-depth profiles of photographers and analyses of their work, offering readers valuable insights into the creative and technical aspects of photography.

Artistic Platform

The BJP has been instrumental in recognizing and promoting photography as an art form. It has featured the work of many respected practitioners, often at the start of their careers, and has become a platform for emerging talent. The journal's emphasis on innovation and invention has inspired photographers to explore the creative possibilities of the medium.

Technological Advancements

As a trade journal, the BJP has chronicled the technological advancements in photography, from the early days of collodion plates to the digital age. It has provided critical reviews of new technologies, helping photographers make informed decisions about equipment and techniques.

Global Reach

Despite its British origins, the BJP has a thoroughly international perspective. It features projects and practitioners from around the world, offering a diverse range of voices and perspectives. This global outlook has made the BJP a central hub for international photographic discourse⁴.

Contributions to the Industry

The BJP's contributions to the photography industry are extensive:

Archival Resource: The journal's archive is a treasure trove of photographic history, providing insights into the evolution of the medium.

Exhibition and Awards: The BJP organizes some of the most viewed photographic exhibitions, such as the Portrait of Britain, which showcases the diversity of modern Britain through the medium of photography.

Advocacy and Activism: The journal has engaged in art and activism, using photography as a tool for social change and giving a voice to underrepresented communities.

Influence on Visual Culture

The BJP has had a profound influence on visual culture. It has shaped the way we perceive and understand images, and has been a driving force in the establishment of photography as a key component of contemporary art.

Industry Insights

The journal provides industry insights that are invaluable for professionals. Its focus on the cutting edge of editorial and commercial practices has made it a leading authority in the field.

Future Outlook

Looking to the future, the BJP continues to evolve. It embraces digital platforms, ensuring that it remains at the forefront of the rapidly changing landscape of photography. Its commitment to showcasing the best in photography and supporting the community of photographers ensures that it will remain a vital part of the industry for years to come.

The British Journal of Photography stands as a testament to the enduring power and relevance of photography. Its rich history and ongoing contributions to the field make it an indispensable resource for anyone interested in the art and science of photography. The BJP's legacy is one of excellence, innovation, and a steadfast commitment to the photographic community, making it a true icon in the world of photography.

BRITISH JOURNAL OF PHOTOGRAPHY'S INFLUENCE ON TRENDS, PHOTOGRAPHERS, AND THE CULTURAL LANDSCAPE.

The British Journal of Photography (BJP) has been a defining force in the photographic world, influencing trends, shaping the careers of photographers, and altering the cultural landscape. Established in 1854, it is not only the oldest photographic magazine in existence but also a respected authority in the industry.

Artistic Influence

The BJP has consistently championed photography as an art form. It has featured the works of pioneering photographers, providing them with a platform to reach a wider audience. The magazine has also been instrumental in promoting new artistic movements within photography, influencing the direction of the medium.

Influence on Trends

The BJP has been at the forefront of identifying and promoting photographic trends. Its features on emerging styles and techniques have often heralded significant shifts in photographic practice. The magazine's influence on trends is evident in the widespread adoption of styles and genres it has championed.

Impact on Photographers

The BJP has played a crucial role in the careers of many photographers. By featuring their work, the magazine has provided exposure and recognition that

have helped to launch and sustain their careers. The BJP's support of photographers has been a driving force in the development of the medium.

Cultural Impact

The BJP's impact on the cultural landscape is profound. It has used photography to engage with social issues, influencing public discourse and understanding.

The magazine's focus on documentary and fine art photography has shaped how we perceive the world around us.

Shaping Visual Culture

The BJP has played a key role in shaping visual culture. It has curated and promoted images that challenge, inspire, and provoke thought. The magazine's commitment to showcasing powerful storytelling through photography has influenced how we perceive the world around us.

The British Journal of Photography's influence on photographic trends, photographers, and the cultural landscape is undeniable. Its legacy of excellence, innovation, and commitment to the photographic community cements its status as a seminal publication in the world of photography. The BJP stands as a testament to the enduring power and relevance of photography in our society.

THE BRITISH JOURNAL OF PHOTOGRAPHY'S EARLY CONTRIBUTORS AND THEIR INFLUENCE ON SHAPING ITS IDENTITY.

The British Journal of Photography (BJP), established in 1854, has been a seminal publication in the field of photography, influencing the medium both as an art form and as a technology. The early contributors to the BJP played a pivotal role in shaping its identity and setting the standards for photographic journalism.

Founding and Early Contributions

The BJP was founded during a time of great innovation and experimentation in photography. It served as a trade journal, covering industry news and technological developments for a growing audience of practitioners. In its early editions, the journal included detailed minutes of the experiments and discoveries of photography societies, alongside articles on new equipment and processes.

Shaping the Medium

The early contributors to the BJP were often practitioners themselves, deeply involved in the technical and artistic advancements of photography. They used the journal as a platform to share their findings, debate the merits of various techniques, and promote photography as a serious pursuit. Their writings helped to establish a shared language and set of standards for photographers across the UK and beyond.

Influential Figures

While the names of the earliest editors and contributors are not widely documented, their influence is evident in the journal's commitment to excellence and innovation. The BJP's coverage of important moments and people over its history offers an insight into the changing face of photography. Early contributors like Charles Corey and Frank Howard, who were among the first editors, played a crucial role in steering the journal's direction.

Artistic Advocacy

As photography became increasingly accepted as an art form, the BJP began featuring photographers who were experimenting with the potentialities of the medium. This shift towards artistic advocacy marked a significant development in the journal's identity, positioning it as a champion of photographic artistry.

Legacy of Early Contributors

The legacy of the BJP's early contributors is a rich tapestry of photographic history. Their efforts laid the groundwork for the journal's long-standing reputation as a leading authority in photography. They fostered a community of photographers, encouraged the exchange of ideas, and contributed to the growth of photography as both a profession and an art form.

The early contributors to the British Journal of Photography were instrumental in shaping its identity. Their dedication to documenting technological advancements, promoting artistic expression, and fostering a community of photographers established the BJP as a vital resource and advocate for the

photographic industry. The journal's continued influence and relevance are a testament to the solid foundation built by these early visionaries.

THE BRITISH JOURNAL OF PHOTOGRAPHY AND ITS EARLY CONTROVERSIES.

The British Journal of Photography (BJP), with its long history dating back to 1854, has undoubtedly seen its share of controversies and debates, which are common in publications with such a storied past. However, specific details about early controversies are not widely documented or readily available in public records.

In the early days of photography, the medium itself was often a subject of controversy. Photography's role as an art form was hotly debated, with some viewing it merely as a mechanical process devoid of artistic merit. Publications like the BJP were at the forefront of these debates, advocating for the recognition of photography as a legitimate art form.

Another potential source of controversy could have been the rapid technological advancements in photography. As the BJP reported on new processes and equipment, it may have faced criticism from traditionalists within the field who were resistant to change. The journal's position on such matters would have influenced its reputation and could have sparked disputes among its readerships.

It's also possible that the BJP's coverage of societal issues through photography might have stirred controversy. The journal has a history of using photography to engage with social issues, which can be a divisive endeavor, as it often brings to light uncomfortable truths.

While the specifics of early controversies are not detailed in the available archives, it is clear that the BJP has played a significant role in shaping the discourse around photography, often taking bold stances that could have been contentious at the time. The journal's commitment to advancing photography, both as a technology and an art form, has made it a respected authority in the field, despite any controversies it may have encountered along the way.

Awards and honors by The British Journal of Photography.

The British Journal of Photography (BJP), through its publisher 1854 Media, has established several prestigious awards that honor and recognize outstanding contributions to the field of photography. These awards have become some of the most influential and widely viewed photographic exhibitions in history, celebrating the work of photographers from around the globe.

Portrait of Britain

One of the BJP's most notable awards is the Portrait of Britain, which was conceived as an exhibition to showcase the diversity of life in the UK. It invites photographers to submit portraits that reflect the multifaceted nature of British life. The winning entries are displayed on digital screens nationwide, making it the UK's biggest annual photography exhibition.

International Photography Award

The International Photography Award is another significant accolade presented by the BJP. This annual award seeks to discover the best contemporary photographers from across the world. Winners receive significant exposure and the opportunity to have their work exhibited.

Female in Focus

Recognizing the gender imbalance in professional photography, the BJP introduced the Female in Focus award. This award aims to highlight the work of female photographers and address the disparity between the high number of

female photography students and the lower number of female professional photographers.

Breakthrough Award

The Breakthrough Award is targeted at students and recent graduates. It is designed to give emerging photographers a platform to showcase their work and gain exposure early in their careers.

OpenWalls Award

The OpenWalls Award is another initiative by the BJP to create opportunities for photographers to exhibit their work. This award is open to both emerging and established photographers, with the winning images being showcased in galleries and photo festivals.

Portrait of Humanity

The Portrait of Humanity is a global photography award that seeks to prove that there is more that unites us than sets us apart. It invites photographers to submit work that celebrates our shared values and the diversity of human life.

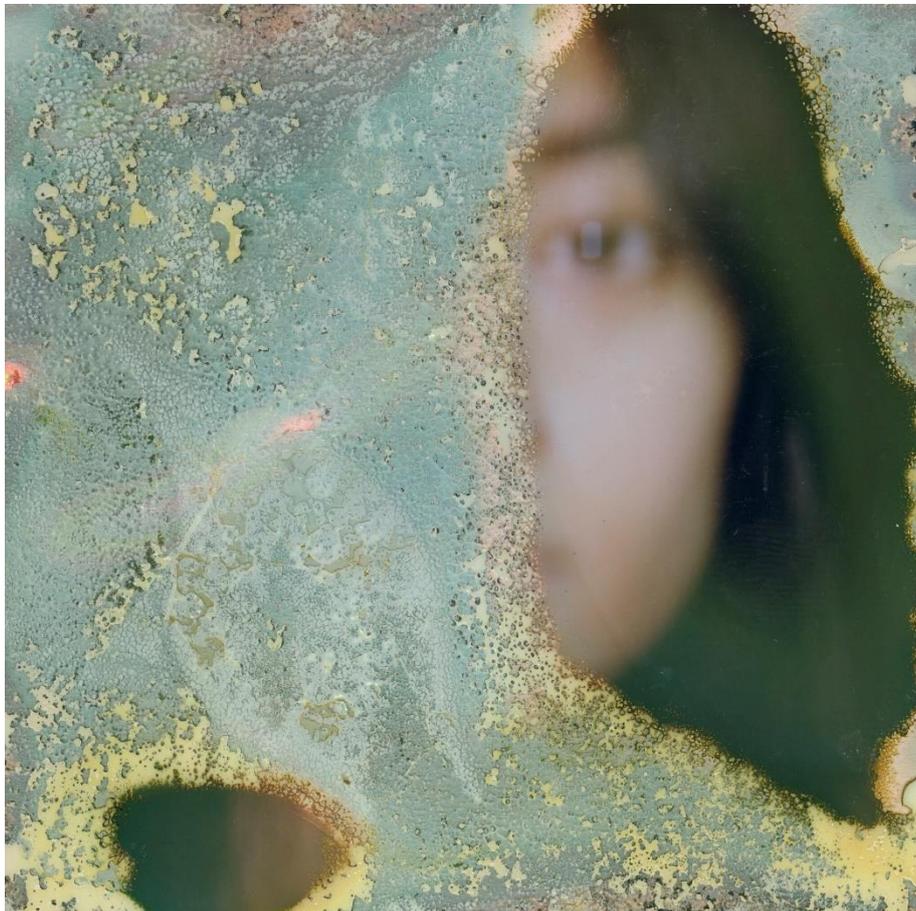
These awards and honors by the British Journal of Photography are not just accolades; they are platforms that foster talent, encourage diversity, and promote the art of photography. They have become instrumental in shaping the careers of photographers and influencing the direction of contemporary photography. The BJP's commitment to excellence and innovation is reflected in

the prestige and impact of these awards, making them highly sought after in the photography community.

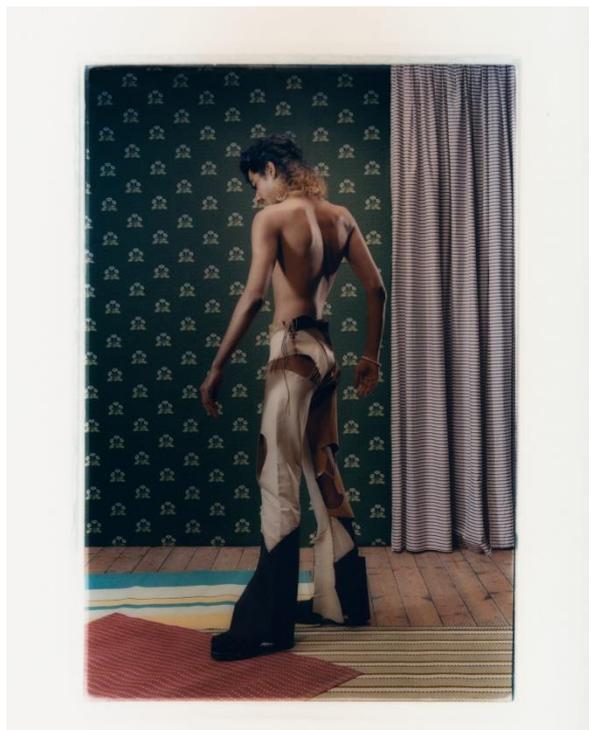
ICONIC PHOTOGRAPHS IN BRITISH JOURNAL OF PHOTOGRAPHY.



Reacting against the aesthetic norms in her native Philippines, Rica May Tumanguil manipulates her self-portraits in the manner of Stephen Gill.



Tara Laure Claire Sood's South Indian retro portrait studios, reimagining them with fresh Bollywood and fashion tropes.





Photographs by Oliver Chanarin

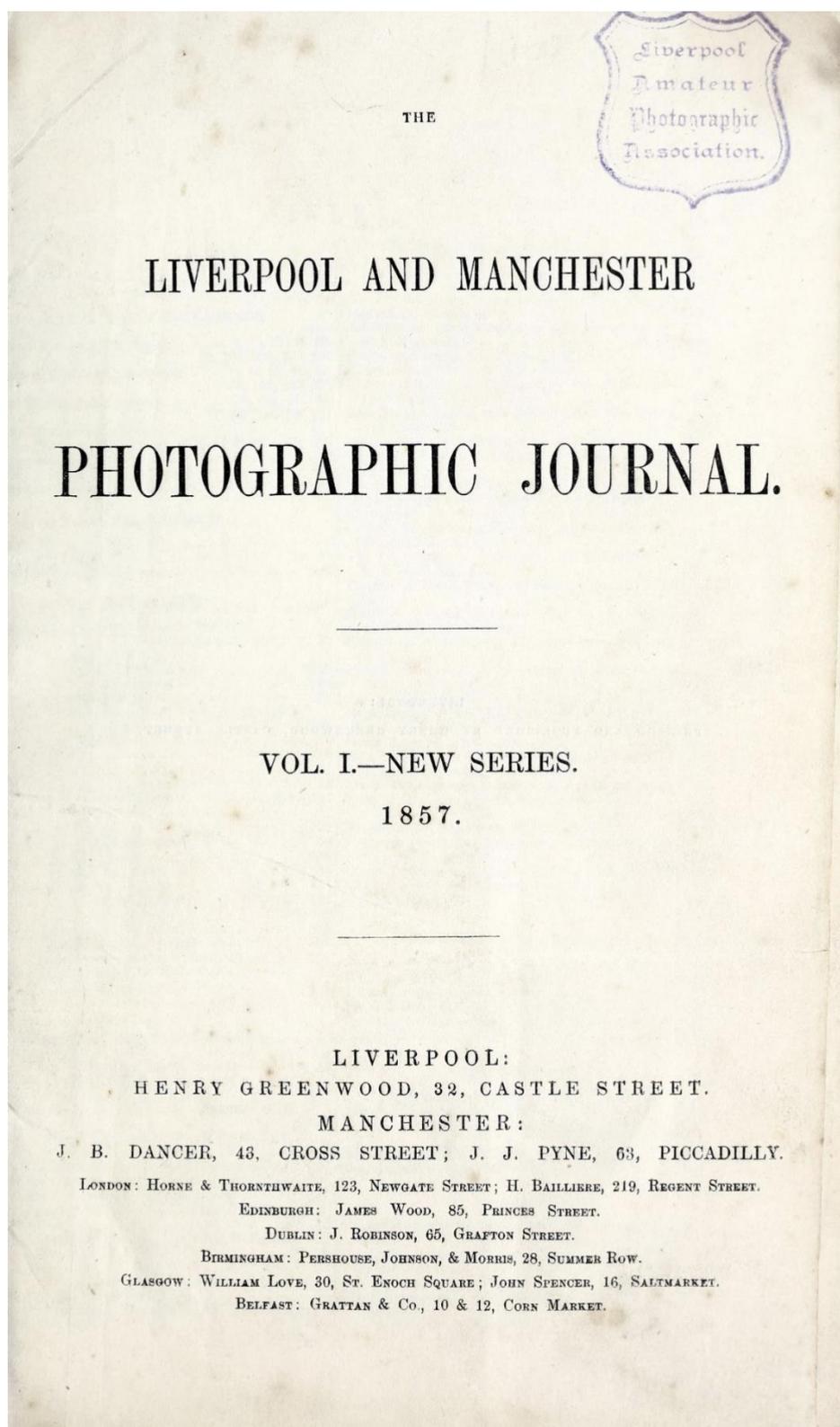




Toshio Shibata, Day for Night (Deadbeat Club)

The images were taken in the 1980s, a period in which Japan was undergoing a cultural upheaval – reconciling the ancient Shōwa era, or pre-war times, with the modernity that came after. A collaboration with Deadbeat Club, the photobook re-examines this transitional period.

Beginning by exploring these liminal spaces under the blanket of night, the publication slowly follows the light swirling under streetlamps, opaquely filling the windows of anonymous buildings, forming illusions of sharp corners, until passing into a tunnel through which daybreak emerges. The world then takes on a different rhythm as the natural elements begin to take shape with the day.



The Liverpool and Manchester Photographic Journal, Vol. 1, 1857

Celebrating 75 years of the NHS

The National Health Service (NHS) was born in 1948 out of the belief that good healthcare should be available to all, regardless of wealth. Promising to care for the citizens of Britain ‘from the cradle to the grave’, it is widely regarded as one of the country’s greatest political achievements.



The NHS’s 75th anniversary on 5 July 2024, a new book gathers archival images from picture libraries and media organizations, memorializing the triumphs and trials of its early decades. Published by Hoxton Mini Press, The

National Health Service captures many 'firsts': nurses proudly cradling the first babies to be born on the NHS; a portrait of Sir John Charnley, the doctor who performed Britain's first successful hip operation in Britain in 1962; and the arrival of the world's first CT scanner in 1972.



The service has always suffered from lack of funding, and as a result protest has long been part of its history. We see images from 1962 of 8,000 nurses protesting in Trafalgar Square



Mark Power reissuing *The Shipping Forecast*, his seminal book navigating the British Isles' 31 sea areas.

Onshore, there is more drama. Men watch bathers in the Porthcawl beach swell, while another erects a windbreak as the waves clamber and crawl in the background. This kind of British coastal photography prompts a widespread



response from readers, Power explains. "It taps into people's childhood memories of beach holidays with their families." In particular, lots of observers fixate on a photograph made in Scarborough of a young girl riding a donkey under gathering black clouds.

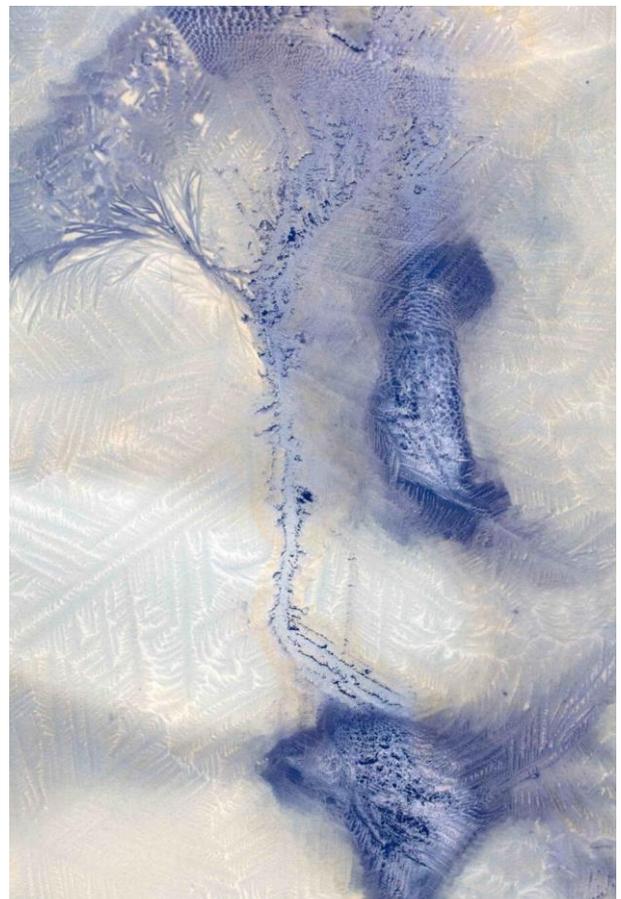
Photographed on 25 July 1993

Saturday 5 March
1994. Northeasterly 3
or 4, increasing 5,
occasionally 6 later.

Drizzle at first.
Moderate or poor with
fog patches, becoming
good.



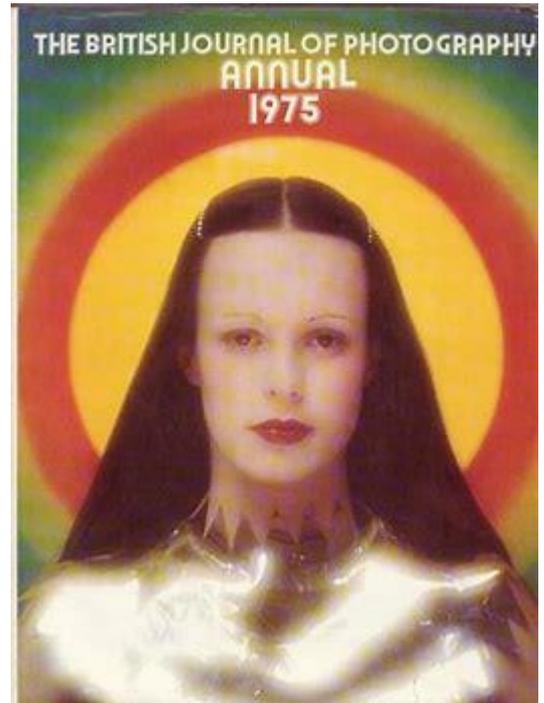
Meghann Riepenhoff's cyanotypes made ice produced in locations such as the Great Salt Lake and Walden Pond.



SOME FAMOUS COVERS PAGES OF BRITISH JOURNAL



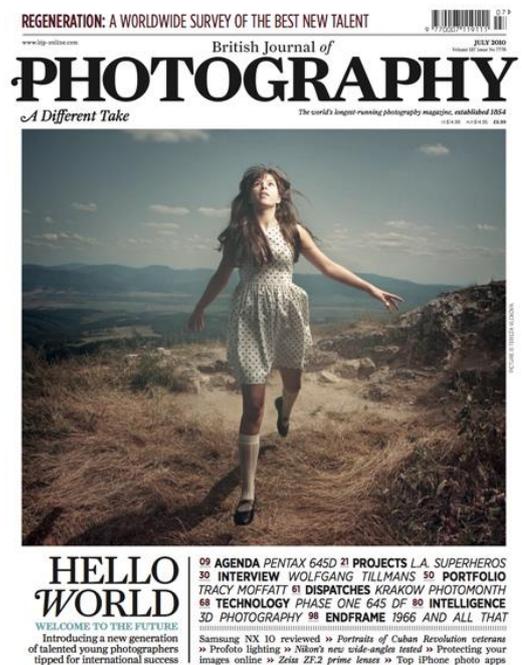
October 2016 Edition



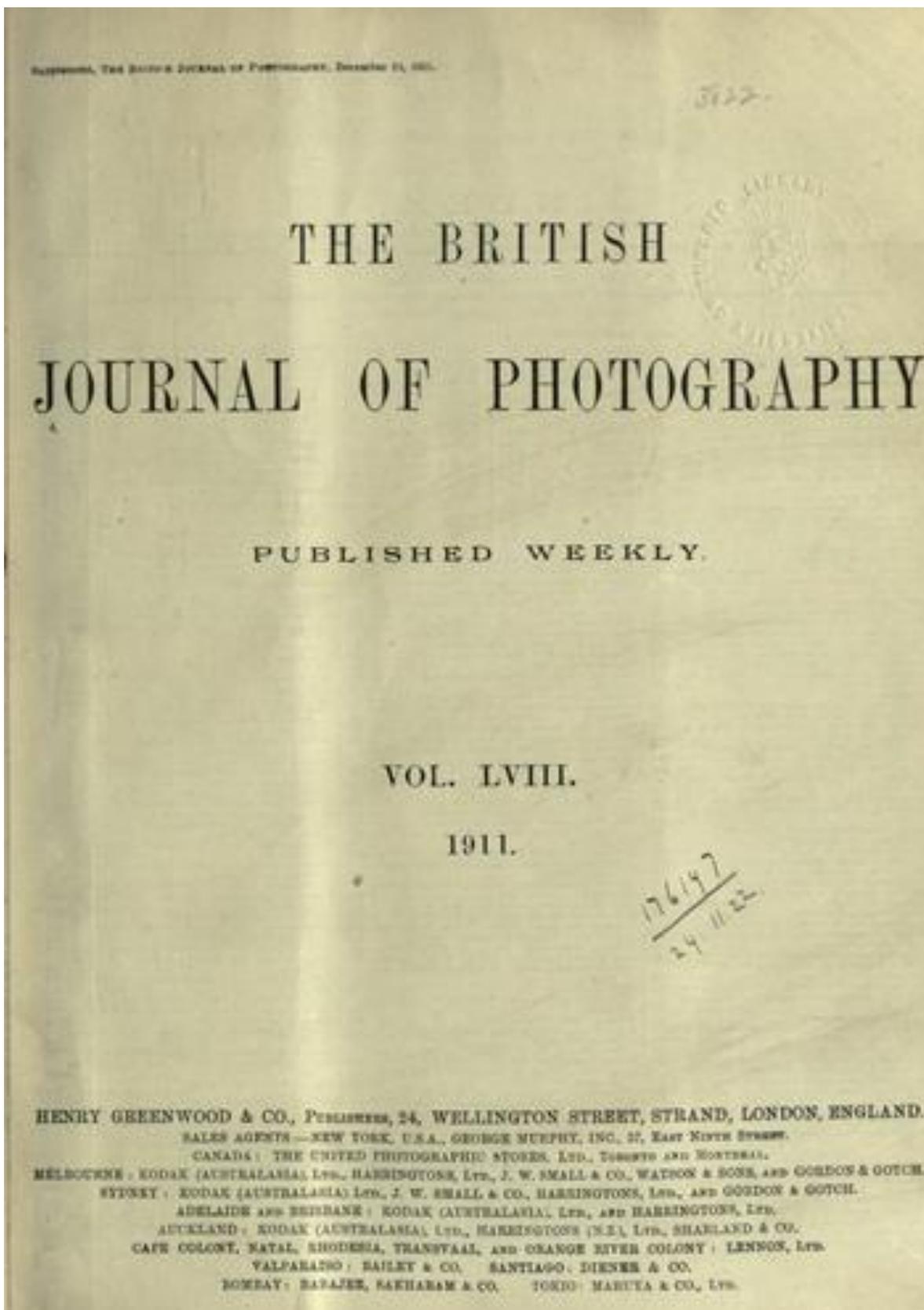
1975 Annual Edition



September 2013 Edition



July 2010 Edition



1911 Annual Edition

The
British Journal of Photography

TELEGRAPHIC ADDRESS:]
 PHOTOMETER, RAND, LONDON.

THE RECOGNISED ORGAN OF PROFESSIONAL AND AMATEUR PHOTOGRAPHERS.
 ESTABLISHED 1854. PUBLISHED WEEKLY.

TELEPHONE NO.
 GERRARD 2722.

Vol. LXXII—No. 3402

REGISTERED AT THE G.P.O.
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Weekly Edition

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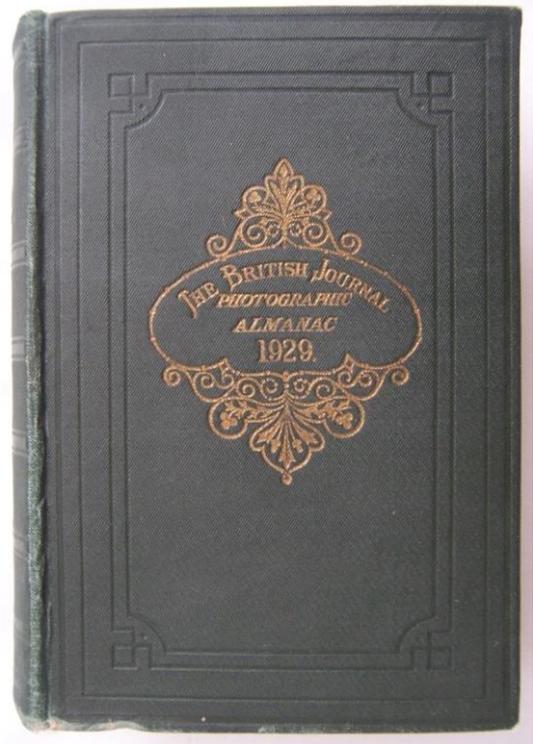
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Advertisement of Reflex camera on May 3, 1935 Weekly edition



The British Journal of Photography Almanac 1929 Edition

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of ill-usage. The reasons for this rule may be readily guessed. We believe that we have now given an abstract of the chief information necessary to be acquainted with; further details will be found on pages one to twenty, *Post Office Guide*.

TRANSMISSION OF IMAGES, SEEING, AND PHOTOGRAPHY BY TELEGRAPH.

HAVING last week indicated the general principles of the problems in question, the main points now to be considered are the various organs which may replace those to which we have already referred, the relaying of the current, so that the relayed current shall be proportional to the initial current, also such various matters as the reduction of line wires, both in area and number, and other special contrivances. Constructive details we do not propose to discuss at much length, as these matters soon become practically solved when general principles are clearly apprehended and the inducement to construct becomes sufficient.

Instead of the selenium cell so constructed that the effect of light upon it merely diminishes its resistance, and allows a larger current to flow through it, it is possible to construct a selenium cell in which the light itself shall initiate a current; but other and better forms of Photo-electro motive cell have been described, and these we shall refer to after having dealt with those organs in which light influences the resistance.

As far back as 1852, Hittorf found that the metal-like form of selenium conducts electricity, while, about twenty years after, some experiments of Smith and May led to the observation that the resistance of selenium is less in light than in darkness, and that this is due to light, independently of accompanying heat rays. The various ordinary forms of selenium cell consist of two metallic conductors, with a fine connecting link of selenium between them, and the main object in designing a selenium cell is to make the connecting link of selenium so that it shall present extreme thinness to the impinging light, and as much surface as possible to the metallic conductors. Siemens' plan of making a selenium cell is to set out two thin platinum wires, in zigzag fashion, on a small piece of mica about half an inch square, so that both wires are parallel to each other, but do not touch, or the two wires may be coiled round the mica so as to form a double-threaded spiral. A little melted selenium is now spread over the wire so as to fill the interstices, and a second piece of mica is pressed down on the melted selenium. The distance between corresponding parts of lines. In each screw thread is now wound a wire of 3 millimetres in diameter, care of course being taken that these wires do not touch at any point, and the interspace between the wires is now filled with melted selenium, after which the cell is heated and slowly cooled as before. A selenium cell of a cylindrical form is very convenient when it has to be exposed to light in the focus of a parabolic reflector. Mercadier prepares a selenium cell by winding two long strips of metal into a flat spiral, the strips of metal being separated by a strip of parchment. One face of the spiral is now made flat, and coated with melted selenium. Liesegang makes a cell by silvering a piece of glass; after which by tracing with a needle, he separates the metallic coating into two parts, the line of bare glass being then filled in with selenium. The line of separation may be a closely ruled zigzag covering a considerable area if a cell of low resistance is required. Silver, however, is readily attacked by melted selenium and possibly, in some cases, thickly platinumised glasses might be advantageously be used rather than silvered glass. There are difficulties in forming a definite opinion as to whether selenium simply conducts as metals conduct, or whether there is some sort of chemical action involved, in which the metal terminal take part. The experiment of Fritts, in which a layer of selenium, spread on a metal basis and covered with a layer of gold leaf, gave a current between the gold leaf and the metal basis when light shone through the gold leaf, does not elucidate the subject much, although Fritts looked upon his arrangement as showing a direct transformation of light into the electric current. Experiments by Bidwell, in which sulphur containing silver sulphide behaved like selenium, seem, however, to favor the chemical theory, and it may be mentioned that Mercadier and Chaperon have prepared sulphide of silver cells which are more sensitive to light than selenium cells; but, at the same time, they are disproportionately sensitive to the heat ray. That thin leaf metals—such as gold, silver, and platinum—acquire increased conductivity under the action of light indicated by experiments of Bostwick and Bornstein, although it cannot be regarded as finally established; but the experiments of Arrhenius show pretty conclusively that a film of chloride or bromide of silver, obtained on glass by the evaporation of an ammoniacal solution of the haloid salt, conducts better when exposed to light than when in the dark, and that it loses its increased conductivity when the light ceases to act. Liesegang has found that many salts which are sensitive to light, notably the haloid and organic salts of copper, mercury, and

Article of Transmission of images, seeing, and Photography by telegraph on June 17, 1891 Weekly edition

CONCLUSION

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The **British Journal of Photography** stands as a beacon in the photographic world, illuminating the path for both seasoned professionals and aspiring photographers. Its importance and relevance are underscored by its historical legacy, editorial excellence, and commitment to innovation. As a publication that has witnessed the entire evolution of photography from its nascent stages to the digital age, the BJP has not only recorded history but has also shaped it.

The journal's dedication to showcasing diverse voices through its features and awards has made it a platform for discovery and recognition in the photography community. Its adaptability to changing times, particularly its expansion into digital realms, ensures that it remains at the forefront of photographic discourse. The BJP's role in nurturing talent, influencing trends, and fostering a deeper appreciation for the art of photography is invaluable.

As we look to the future, the British Journal of Photography's continued relevance will be defined by its ability to engage with emerging technologies and narratives within the photographic medium. Its legacy and authority make it an essential resource for anyone seeking to understand the past, present, and future of photography. The BJP is not just a journal; it is a testament to the enduring power of the image and its capacity to inform, inspire, and provoke thought across generations.

ANNEXURE

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